

McGill applauds Morgentaler

by Melinda Wittstock

A standing ovation greeted Dr. Henry Morgentaler as he walked into Leacock 132 last night to speak on abortion. Deafening applause from an audience almost unanimously on its feet concluded it.

Last night was different from Tuesday night at Dalhousie University in Halifax. Last night, there were no hordes of protestors outside the Leacock Building with placards accusing Morgentaler of being a 'murderer'.

"I'm glad to speak to a hometown audience," began Morgentaler. "I'm surprised there are no demonstrators outside protesting the right of women to have safe abortions."

Morgentaler said whenever he goes anywhere outside Québec, crowds of anti-abortion demonstrators greet him with slanderous accusations, harassment, and threats of violence.

Morgentaler spoke on his long history fighting for the right of women to obtain safe abortion on demand. "I've been battling this thing for 18 years."

As a general practitioner in the East End of Montréal in 1955, Morgentaler said he began to realize the need for safe abortions when on emergency duty and night calls.

He came across so many "botched abortions" leading to hysterectomies, long hospitalizations and death that he began to ask himself why no one was doing anything to help women needing abortions.

Morgentaler spoke of one vivid memory he had of a young woman who had pleaded with her boyfriend to give her an abortion because she could not get one anywhere else. "The boyfriend tried to give her an abortion by pumping air into her uterus with a bicycle pump. She died on the spot of an embolism."

In 1968, Morgentaler began performing abortions in his office.

"Finally I was practicing what I was preaching. But," said Morgentaler, "I was living

a life of stress. I was living like an outlaw, in danger of being threatened by blackmailers, which I was, and in danger of hurting someone or causing death accidentally as a result of my good intentions."

In 1969, the Canadian parliament liberalized the criminal code. Abortions became legal if a woman's health was in danger. But abortions could only be performed in hospitals if a committee of three doctors decided a woman could have one, seriously limiting women's access to abortion.

Morgentaler performed abortions for women from all over Canada and the U.S. on demand and for free if a woman couldn't afford it.

Morgentaler was arrested in 1970, after his Montréal clinic was raided by police, and tried in 1973 on charges of perform-

ing illegal abortions.

"I told my jury why I started doing abortions and I was acquitted by a French Canadian Catholic jury."

Then the crown appealed the verdict of not guilty and the Supreme Court ruled in favour of the crown. Morgentaler got a 18-month jail sentence.

"While I was in jail they had a second trial and another French Canadian Catholic jury acquitted me for the second time. But I was still in jail."

In 1975, what is known as the "Morgentaler Amendment" was passed by the federal government, stipulating the Court of Appeal can no longer overrule a jury verdict. "That

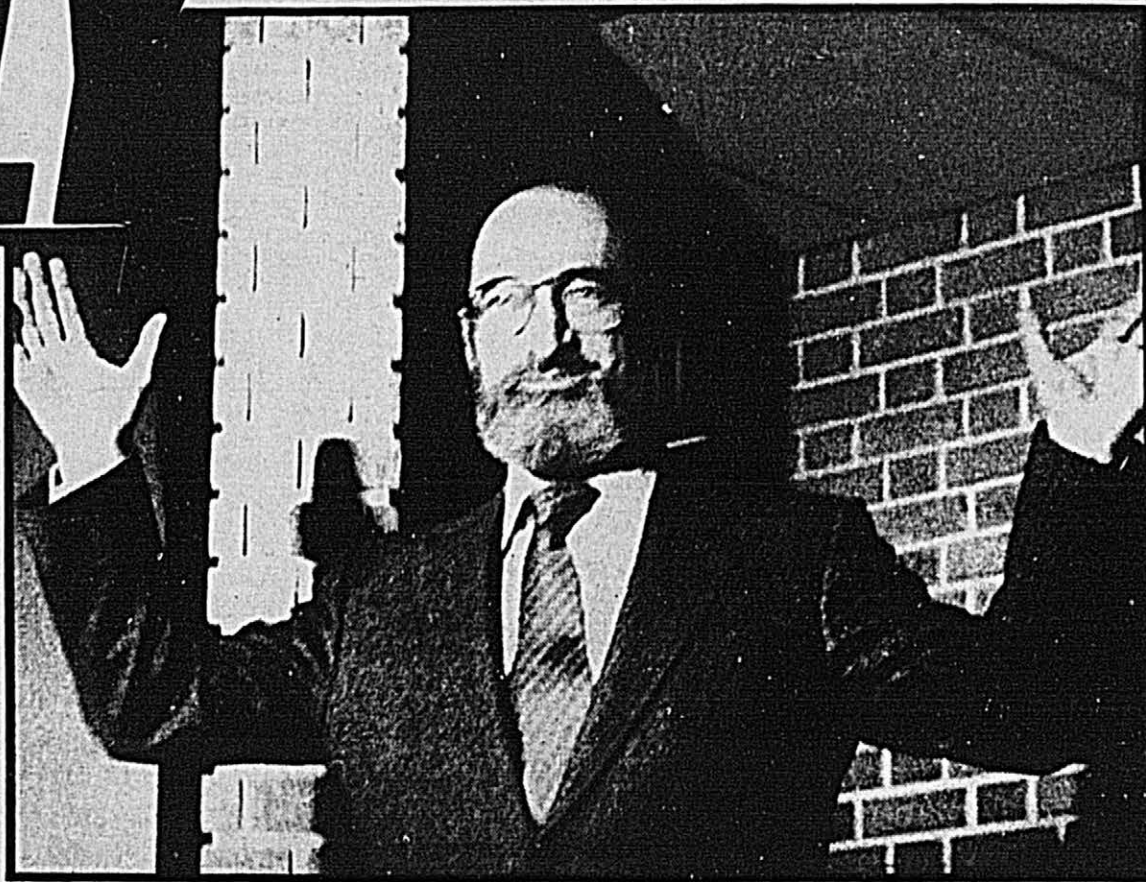
was a major civil liberties victory," said Morgentaler.

The newly-elected Parti Québécois immediately declared the abortion law obsolete in 1976 and decided not to prosecute doctors for performing abortions. Since then, Morgentaler has been able to perform abortions unfettered in Québec.

"I thought other provinces would follow Québec's example, but they didn't. Sixty per cent of my patients were from outside Québec," he said.

Two years ago, Morgentaler opened up clinics in Winnipeg and Toronto. Both clinics have been plagued by police raids, bomb threats and hordes of

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Morgentaler: "If men could get pregnant, abortion would become a sacrament."

Protest apartheid

by Leela MadhavaRau

A coalition, composed of anti-apartheid groups and concerned members of the public, has organized a demonstration against the recent murders of at least 30 black citizens in South Africa.

The march will take place on Saturday, March 30 beginning at 11h00 (11 a.m.) in the park immediately adjacent to the Atwater Metro station.

Although the system of racial segregation has been officially entrenched in South Africa since the rise of the Nationalist Party in 1948, the country has become front page news with the recent wave of killings.

For the past decade, there has

been relatively little concern shown, outside of anti-apartheid and anti-racist



groups, for the gradually worsening situation inside the country. However, slowly the world population is responding to the constitutional discrimination.

Groups calling for divestment of funds from corporations in South Africa are now operating world wide as are lobbies calling for boycotts of South African produce (for example, Outspan oranges and Granny Smith apples).

Saturday's demonstration is organized by the Negro Community Centre, the Indian Peoples' Association in North America, the McGill South Africa Committee and many other solidarity groups.

Cotler knocks Zundel prosecutor

by Brendan Weston

McGill Law Professor Irwin Cotler denounced the crown prosecutor in the Ernst Zundel trial for allowing the existence of the Holocaust to be questioned.

"If the court had taken judicial notice of the fact the Holocaust occurred, as in Europe," said Cotler, while speaking to a packed Moot Court on Tuesday, "Zundel would still have had two defences."

Zundel could have said he did not know the information to be false, or that it did not cause injury to an identifiable group.

The prosecutor had "only done breaking and entering cases before," said Cotler, and was unprepared to call for the procedure at the appropriate

time, despite being asked by the judge.

"It was a 'Fellini' legal process," commented Cotler to uproarious laughter.

This failure, although accidental, actually facilitated Zundel's conviction by forcing the jury to decide Zundel's fate with the veracity of the Holocaust.

The issue also affects the prosecution of Nazi war criminals, for which Canada bears particular responsibility, said Cotler: "If there were no crimes, then there were no criminals. The Canadian government has the worst record of admitting Nazi criminals. It was easier to get into Canada if you were a Nazi than if you were a Jew."

But, insisted Cotler, we must

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KULTCHA LISTINGS

by Richard Rosensweig

Secret Act will be performing for two nights, April 2 and 3, at Gertrudes Pub. The band will play three sets beginning at 9 pm. They are a Montréal group, and have already released their first record, *Pick me up*. Those who avoid bad nights at Gert's because they fear punk groups will be happy to know that *Secret Act* is strictly pop. The best part about the show is it's free — so let's all give the local boys a shot.

Tickets for the *Pablo Picasso* exhibit at the Montréal Museum of Fine Art are now on sale. The showing promises to be the biggest in Montréal history. It features 82 works, dozens of which have never been available for public viewing before. The exhibit starts June 21 and runs through November 10, but tickets are going fast.

The Golem concert room

presents an evening of folk music tonight. *The Robin Flower Band* of California is performing in Eastern Canada for the first time. Their bluegrass sound is accompanied by a strong lyrical commitment to women's music. The all-woman group features an innovative style which makes use of contemporary and old-time tunes.

The Québec festival of University Theatre, underway since March 26, will continue until March 31, when McGill performs at 5pm. All shows are being presented at the Centre Communautaire de l'Université de Montréal, 2332 boul. Edward Montpetit.

Dave Johnns plays live brass jazz in the Alley tonight.

Hillel, the Students' Society, the National Film Board of

Canada, and the Saidye Bronfman Centre are presenting a

two-day progressive cinema festival. The films fall under three categories, starting with 'discrimination and human rights' this Saturday. The films *Pies*, *Things I cannot Change*, and *Incident at Restigouche* will be shown at 8 pm., and *It's Hard to Get it Here* will be screened at 10 pm.

On Sunday afternoon, Peace films will be shown at 1, 2, and 4 pm. Sunday evening screenings of films on Women will include *Not a Love Story*, *Killing Us Softly*, *Turn Around*, and *Dream of a Free Country*. All will be presented at the Saidye Bronfman Centre at 6:30 pm. and admission is free.

New Wavers *Musk and Tame* will be plugging in at Le Steppe tonight through Saturday. Their synthesized pop can be had for just \$2 today or \$3 this weekend at 5175 Park Ave.

Andrew Ranking and *Dance Hall Style* will be reggae rapping at patrons of Club Soda this

Friday. Ranking hails from Jamaica, where he has been working with the great white reggae hope Yellow Man, a strong influence on the band.

Tickets are \$6.50 in advance or \$8.50 at the door on 5240 Park.

The marching version of *Free Nelson Mandela* will be performed by an untalented amalgum of *Apartheid Protestors* this Saturday at 11 am. somewhere between Atwater and Place Ville Marie.

Where's the Beef?

by Catherine Bainbridge

Before the play begins, no usher with a flash light is going to take you to your seat. Kids will be running in the aisle, people will be shouting and waving to friends across the room and actors will be selling the beer and milling in the audience.

Joe Beef has come back to Montreal. In a sense this play by David Fennario, which had sold out audiences when it played last year, never really left. Fennario, one of Canada's best known playwrights, is from working class Verdun and so are most of the members of the cast.

Joe Beef tells a forgotten history of this city from the Verdun/Pointe Ste Charles perspective. It is about the people who made this city and the people who made money it. Like Brecht without the prentions, Joe Beef, is a singing dancing, joking raucous indictment of "great men" James McGill, Simon McTavish, the Molsons, John Allen (Yes, The Allen Memorial). It is also a call to the working class to stick together.

In one scene, some of the workers get co-opted into a skilled union under Samuel Gompers:

*I'm a hard hat worker,
I'm a union paid worker,
and I don't think,
and I don't care,
I hate all the niggers
and I hate all the frogs,
cause they want my work
and they want my job,*

*(To the tune of Solidarity)
Seniority forever
Seniority forever*

(To the tune of O Tannenbaum)

*The working class can kiss my ass,
I've got the foreman's job at last.*

Joe Beef is about a legendary hero of the dockyards, says Fennario. Joe Beef owned a bar down at the waterfront in the 19th century. "Unions were just starting up then and workers had no unemployment, social insurance, none of the stuff we take for granted now," he said.

In the Lachine strike of 1877, when the play is set, workers went out on strike to try and get

a 9 hour day.

"Joe Beef fed them all, the strikers and their families, for 6 weeks," said Fennario, "Without him they would have all starved to death."

Joe Beef is opening tonight at 20h00 at St. Colomba House,

2365 Grand Trunk, Pte. St. Charles. It runs till Sunday. Call 767-2671 for reservations. If you can't make these performances Joe Beef is coming to McGill's Players Theatre from April 10-12.

...McGill applauds Morgentaler

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pickers. Morgentaler has been arrested and then acquitted many times in the last two years.

The Winnipeg clinic was raided by police 10 days after it opened and nine doctors and nurses were arrested on conspiracy charges. The nurses went back to the clinic to work but were met by another raid. This time, the police seized all the equipment and the clinic became a referral service.

Morgentaler just reopened the Winnipeg clinic Saturday. By 2:30 in the afternoon, the police raided it. When it was raided two years ago, the police interrupted an abortion and the woman had to be rushed to a hospital to continue the process.

"This time, the police were more polite — they let me know I was allowed to finish the abortion. I commended them for their politeness and sensitivity to women's needs," he said.

Since Morgentaler's November 8 acquittal by a

Toronto jury, the Toronto clinic has been operating well for the last three months. "It's a major breakthrough for women's rights in Ontario."

But because of all the bomb threats and death threats, the clinic needs 24-hour police protection.

"The battle is not won yet. We're facing a well-organized, shrill, fanatical movement that wants to deny women the right to choose whether or not they

want abortions. They've become more and more violent," says Morgentaler.

Asked later by the *Daily* about increasing threats of violence, he said "the other side is desperate. They're losing ground. When a movement uses such violent tactics (30 American abortion clinics have been bombed) its a sign of desperation and moral bankruptcy."

But, says Morgentaler, "we

must be making an impact otherwise why would they threaten me? Morgentaler says there is tremendous public support for the pro-choice movement in Canada.

Morgentaler was asked by a reporter after his speech what he thought of the anti-abortion film *Silent Screem*. He said "it's the most vicious, lying propaganda there is. It promotes hatred against women and is an absolute lie."

...Cotler and Zundel

continued from page 1

not rely only on the courts, "The best reply to racist propaganda is for each of us to develop a consciousness of human rights, rather than an abstract sense of justice, and to act upon it. Whoever remains indifferent to an assault on human rights participates in their violation."

Free speech is more complex than the First Ammendment of

the U.S. Constitution, said Cotler. "Hate propaganda is an assault on human dignity — if you promote hatred of an identifiable group over time you lessen their position in society," he said.

Cotler stated pornography was such an issue, and encouraged students to protest racism in South Africa. He also criticized the press coverage of the Zundel trial as inadequate.

Cotler recounted being approached by Zundel for legal representation, noting he is intelligent, well-read and well-connected, which makes him more dangerous than an ordinary racist.

Last Monday, Zundel was sentenced to 15 months in prison for knowingly disseminating false information.

A SAFE POLITICAL CARTOON

The Love of Money is the Root of All Evil - 85

TERSLETTERSLETTERSLETTERSLETTERSLETTER

Swiss Cheese Makes Fascinating Study

To the Daily:

In response to Andrew Schwartz's letter on logic published 18 March.

An amount of Swiss Cheese has holes. If this is true, when you increase the amount of cheese, you increase the number of holes. Thus the more cheese there is the more holes there are. Further the more cheese you have the less cheese you have because you have more holes.

Therefore, if one would have an infinite amount of Swiss Cheese — there would be none, only holes.

Proof — 11m holes-infinity—no cheese baby!

the words cheese-infinity have to be inserted as per letter.

In conclusion, Swiss Cheese does not exist.

R. Keller
D. Lenzi

MadhavaRau's Election Solves Dilemma

To the Daily:

Congratulations to the *Daily* staff for their quick response to our last letter. The election of Leela MadhavaRau to the post of Editrex-In-Chief was an ingenious solution to the problem encountered this year during the production of the *Daily's* Special Women's Edition. We need never again be faced with the dread prospect of having our precious office space violated and our ability to define ourselves vis-a-vis ourselves denied. Once again our heartfelt congratulations.

The Happy Campers
at Radio McGill:
DAR, Morgan,
Stephen Wilson,
Hye Fye, Stuart

If the "Breakfast Club" would like to see their letter printed, they must come down to the *Daily* office (Room B03, Union) and sign the letter with their faculties and years included. Otherwise, it will not be printed.

Immigration Solves Problems

To the Daily:

I welcomed your Jan. 30 editorial "Racism Should Not Be Met With Silence" (Why can't the U of A Gateway write so well in a province which needs such writing so much?)

As well as your argument that immigration is no cultural threat but rather a chance to pry open concrete Canadian minds, immigration is an economic gain. Immigrants require goods and services, which put to work people who provide them: aggregate demand is as lacking now as it was in the 1930's when John Maynard Keynes fleshed out with mathematics his brilliant solution. (Those interested may recall multiplier effects which exist especially in government spending, which immigrants are likelier to need more than private sector spending, initially.)

Edmonton has Canada's third-worst unemployment figure. One candidate in the federal election invoked immigration as part of a solution to what was a problem here last year as well. The Edmonton Journal lambasted him (after

all, he was a Liberal, a natural handicap in Alberta) proving that paper's lingering like of pre-Keynesian economics, which got us into our last depression and which, under Milton Friedman's revival of them, caused our present "recession".

I thank your paper for its modernity in these times of looking backward.

Michael Wynne
Business 4th year
University of Alberta, Edmonton

Porn Piece Damaging

To the Daily:

We are writing to express strong disagreement with Jeff O'Malley's article of March 21, entitled "reclaiming pornography". We are disturbed that such a convoluted, vacuous, and damaging piece of writing was included in *The Lesbian and Gay Issue*.

Does he believe that the whole spectrum of pornography and erotica is encompassed in what lies between Penthouse and Blueboy? And does O'Malley ascribe the same kind of power to the many images he is referring to, or does he believe as many feminists would, that most heterosexual pornography and some homosexual pornography is powerful in a negative way, while that which is not better labeled erotica? We wish that O'Malley's argument had been

homophobia in this society. I do not know if the Cavern of Passion man reacted this way because he has problems psychologically or socially but we must recognize the inherent hate and misogyny in his letter and realize that it surrounds us everyday in much more subtle ways.

Concordia Diane Dyson
BA U1

Another publisher of false news?

To the Daily:

I am writing in response to the letter by R.W. McCubbin in your March 11, 1985 issue.

There are just so many things to respond to in this letter I don't know where to begin.

First, McCubbin fails to grasp the purpose of the Zundel trial. The trial was not held to prove or disprove the Holocaust (even though it seemed like this in the media) but to prove or disprove that Ernst Zundel knowingly published false material that would promote hatred (i.e. hate material).

Although the things being said in the trial were offensive to many Jews, Jews are not the only people being affected by this trial. All publishing of hate material be it aimed at Jews, Indians, Blacks, or any race has no place in our society. Whether the Holocaust is the legacy of the Jews is not the issue, the issue is the stopping of racism generated by this type of hate literature by stopping the hate literature at its source.

Next, I do not want to debate the morality of the bombing of Hiroshima and Nagasaki but I do not see the correlation between the Holocaust and these acts. The reason for Hitler's "Final Solution" was to annihilate the Jewish people for one reason: because they were Jews. The bombings were carried out to bring a quick end to the war.

The remarks about Israel are the ones that infuriate me the most. It is obvious to me and to anyone with the least bit of knowledge about Israel and her situation in the Middle East that McCubbin just doesn't know what he is talking about.

To call Israel's campaign in Lebanon nazilike ranks up there with Ernst Zundel's rhetoric. Mr. McCubbin what would you want your country to do if you and your children had to live in bomb-shelters, you never knew if it was safe to work in your fields and you lived in constant fear of being shelled? These same people who were attacking civilians were building up an arsenal of weapons and creating an organized army of well-equipped terrorists right next to your border. I know I would want my country to protect my rights to exist in peace.

It is very easy to look at only one side of the conflict between Israel and the Arabs as does Mr. McCubbin. It is true that the situation in Judeah, Samaria, Gaza and Southern Lebanon are not the most pleasant but look at Israel's situation also. Israel lives in constant danger of terrorist attacks both from within her border and from Lebanon. Yet, she still tries to have Universities for the Arabs in her borders, she opens the doors at the "Good-Fence" for Arabs to get much needed medical attention, to sell their goods and get jobs. Tell me what other country in the Middle East has done this much for the Jews within their borders?

It is true that if one follows the media coverage of Lebanon there may seem to be no difference between Israel's acts and that of the PLO's cold bloody murder of Israeli children in Ma'alot, but there is a fundamental difference. Israel is fighting for its right to exist and exist in peace. Israel does its best to avoid civilian casualties but the PLO hides in apartment buildings and stores caches of weapons under schools making this near impossible. The PLO on the other hand purposely murder women and children because it brings them publicity.

McCubbin's accusations of Jewish silence to racism coming out of its own community are totally unfounded. There is constant debate of such issues both in Israel and out. Meir Kahane has been banned from Arab villages and many Knesset members would like to see him barred from the Knesset. Yes, it is true some Jews are racists but they are by far the minority and their rhetoric is despised as much as Ernst Zundel's.

Stephen Winston
Management

THE REAGAN PASSOVER

THE CANADIAN - U.S. SUMMIT
MARCH 17th - 21st 1985



Hurrah for Lesbian and Gay Issue

To the Daily:

Hurrah for an excellent "Fifth Annual Lesbian and Gay" issue of the *Daily*. Though I did not necessarily agree with, nor comprehend all that I read, the content of the articles was informative varied and rich.

From analysis of current media depiction of gays, to reviews of the psychiatric and psychological attitudes towards homosexuality, to the gut-wrenching honest "coming-out" letter of the late Eric Davidson, to the whirlwind tour of the east-end lesbian hotspots, the gay issue indicates that Montréal truly consists of a variety of thriving communities and subcultures.

In his book "Christianity, Social Tolerance, and Homosexuality", John Boswell illustrates that throughout history, Western Civilization has tolerated and/or accepted homosexuality to a greater or lesser degrees. It would seem that ours is a period of greater acceptance.

However, it is still irksome to observe how the same individuals who would never condescend to refer to others as "kikes", "niggers", "wops" etc...unthinkingly employ "faggot" or "dyke" as an all-purpose term of disparagement. If only it was better understood why so many seemingly "normal" people aspire to lifestyles other than the heterosexual ideal...

Regardless of the ridicule with which some McGill students greeted this latest issue of our school paper, I just wish to say that I approve of what as become an annual *Daily* tradition. Keep up the openmindedness!

Shari Moldel
L.L.B. 1

O'Malley could have constructed a coherent, if unoriginal, argument in support of erotica, had he taken the time to properly define his terms. Rather, he places himself above most feminists, condemning their definitions of pornography on the grounds that they merely "indicate... personal sexual tastes." He attempts to avoid the personal by broadening pornography to a "blanket term", thus rendering it meaningless.

"Reclaiming pornography" includes strong workable definitions by Andrea Dworkin, Varda Burstyn, and Susan Cole, although it places Dworkin's definition, "woman-degrading representations of sexuality", on par with W.H. Auden's "anything that gave him an erection." The feminist definitions clearly show that support of pornography is untenable due to its "dehumanization and degradation" of women. O'Malley fails to deal directly with these definitions; he simply includes them, just as the lesbian photograph is included on the same page, to lend legitimacy to his argument. We can only conclude that O'Malley considers pro-censorship a fallacy because he is afraid that condemnation of pornography would pose threat to gay male access to erotica. In other words self interest muddles the issue.

Less central, but still objectionable, is O'Malley's implication that erotica has only existed in his life time, or, from a broader perspective, since the advent of home movies. Furthermore, his reference to his own experience of pornography presents several problems: "from the soft focus porn of Penthouse to my first exhilarating look at the homoerotic Blueboy, these powerful images have been part of my life." Is O'Malley unaware that Penthouse is far from soft-core in printing racist bondage photos of apparently dead oriental women in the December 1984 edi-

sufficiently clear to provide unambiguous answers to these questions. We also wish that O'Malley's argument had been sufficiently clear to provide unambiguous answers to these questions. We also wish that O'Malley had dealt more explicitly with the argument that pornography can work to uphold the status quo by reinforcing patriarchal domination of women, rather than threaten it.

We would advise O'Malley to consider the definition of pornography as hate literature, and erotica as positive portrayal of sexuality. Within this definition there is room for both the censorship of degrading images and the support of erotica.

Jenny Beaman BA U2 of the McGill
Women's Union

Maragaret de Vries Special Status
Barbara Myers BA U3
Johanne Pelletier BA U3
Lisa Porter BA U1
Dea Freschi BA U2
Kristina Trowbridge BSc U2
Nancy Kingsbury
Voula Kranlou
Dale Taylor BA U2
Helen Ward BA U2

Cavern Man Should Remain

To the Daily:

I'm writing in reply to J. Procyk's letter who wrote in response to the Cavern of Passion man. I, too, found his letter abhorrent and sickening but I cannot agree that the solution is to transport him back in time to the stone age. Besides being grossly unfair to cavewomen, this does nothing to address the fact that these malevolent views still exist in "our" modern age. Trying to be rational and analytical about sexuality is difficult but only by doing so can we begin to fight sexism and

classifieds

continued from page 2

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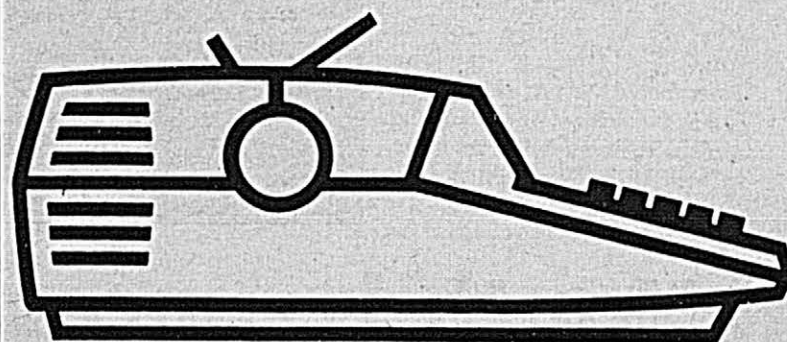
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Plastic on Parade Plastic on Parade Tears good for Ears

by Richard Rosensweig

The latest release from Tears for Fears, *Songs from the Big Chair*, has been anxiously awaited by 'New Music' enthusiasts everywhere. It was hoped that new material would equal their first record in quality.

Their debut album of 1983, *The Hurting* showed great promise. *Tears for Fears* seemed destined to join the ranks of other new U.K. artists who have achieved critical and commercial success. Their first single 'Mad World' demonstrated New Wave production, clever instrumentation and lyrics that were in touch with an alienated British generation in the throes of an industrial anarchy.

There were two successful singles, 'Pale Shelter' and 'Change'. The album sold over a million copies world wide. It seemed as if Tears for Fears had made it. All they had to do was release a moderately good record within a few months and they would have been stars.

But while their peers, U2, Eurythmics and Big Country conquered the charts with follow up albums to their '83 successes, *Tears* remained silent.

Roland Orzabal and Curt Smith could have faded into oblivion as another *flash in the pan*. But the material of *The Hurting* was so strong that they continued to get airplay over the last two years. Even CHOM-FM (home of the ephemeral overplayed hit) would put *The Hurting* under the needle on regular occasions.

The one-album group from Bath, England were the recipients of one of Popular music's rarest phenomena — diligence.

Fortunately, for their fans and their career, Tears for Fears have come out with a powerful effort. *Songs from the Big Chair* is the kind of album which makes most other groups sound dated. Each track is contemporary in every way.

One of the hallmarks of pop music in the 80's is the fusion of different musical styles. Several tracks on the album are of different musical orientation. 'Shout' combines the Rock n' Roll anthem beat made famous by the Who, while the single 'Mother's Talk' combines a funky-electronic sound with vocal arrangements reminiscent of Motown.

It is the feat of production by Chris Hughes that makes the various textures fuse together smoothly. He has produced a high energy sound. Hughes is a master of technology that can create a huge Wagnerian multi-layered rhythm of music. There are only a handful of instruments used in the recording but Hughes' musical direction sounds like an infinite amount.

A producer of such strong material is in a precarious posi-

tion. It is difficult to know when to key down the space-age technology and let the artists speak for themselves. Hughes sometimes over produces. In 'I Believe', Orzabal muses aloud his hopes for a better world. But with an overdramatic grand piano and a sometimes wailing saxophone, the fragility of the vocal emotions gets lost in the shuffle.

The line between technology and artistry is a difficult one to walk. It is to Hughes' credit not detriment that he only stumbles once.

He is of course helped by the solid performance of the band. *Songs from the Big Chair* features an expanded line up for the Tears. All members are active song writers, so the material is much different from *The Hurting*.

The lyrics are essentially positive. The songs are catalysts for a lethargic generation of youth. 'Shout' is the most direct protest song of the 80's. They want action. Whether you take the 'Shout' as a protest or a party

statement at least it is an impetus for action.

'Listen' is the band's plea for some sort of alternative to the covert oppression of our society.

None of the songs are so direct as to beat you over the head with a social, political statement. With the plethora of protest songs that hammer out a literal line demonstration, Tears give their audience more credit. Recent hits like 'Two Tribes' by Frankie Goes to Hollywood or 'War is Stupid' by Culture Club chant a statement that is heavy handed for the sake of being commercial. While the tracks on *Songs from the Big Chair* prefer to call our attention but leave the individual to form his/her own analysis of the problem.

It is this ambiguous statement that will identify the music of the 80's years from now. The smart rock that leaves the question of, What to do? will be how the music of today will be remembered. And the group Tears for Fears who had the faith in their audience to come up with the answer will not be forgotten either.



Rational Youth is unreasonable

by Robert Costain

Rational Youth (RY) is the next big thing to come out of the Montréal music scene, or so we've been told. Unfortunately Tracy Howe's band has held that status for a long time. Success keeps evading him.

Rational Youth's failure to make the big time as of yet can be attributed to several factors. Firstly is the group's lack of a stable personnel. Howe, presumably the creative force behind RY, has been the only constant factor in the band's history, for whatever reason. The constant line-up shuffling has prevented the group from settling on a sound that they can call their own.

Another factor is that RY's music has tended to turn many people off. Permanently. Howe's songwriting has come from the Gary Numan electro-pop school, which reflects an icy technological alienation. The problem is that while one could at least partially empathize with Numan's brand of alienation, Howe's approach has always seemed to be somewhere out in left-field. The perception of Howe's music was cold, intimidating, and even pretentious.

Fortunately, RY's new album *Heredity* is a step in the right direction. Because of some very slick production, and work by experienced session musicians, Howe's frosty songs have been warmed up considerably. The album leaves no doubt that RY is a professional band looking for its big break.

Another positive aspect about the album is the tremendous support being given it by Capitol Records, who staged a fancy do earlier this week to publicize the release. Rational Youth is being given the same treatment that Montréal acts like Men Without Hats, Luba, and Corey Hart received when they were "ready for the big time." *Heredity* is a glossy, slick package designed to please everybody and anybody.

Yet despite the fact that *Heredity* is a well-produced, nice-sounding album, it will probably fall short of the expectations of many. In a time when bands must break out of musical molds in order to be memorable, RY is allowing itself to fall into the mold of safe pop.

Heredity's production is slick, but not ground-breaking. While this is no crime, in the case of an up-and-coming artist, smooth production can weaken distinctive characteristics which have not had a chance to assert themselves yet.

Production has removed the distinctive aspects of RY's sound, but failed to solve the problem of Howe's aloofness. This is evident in deliberate move away from synthesizers towards more conventional instruments. Almost gone is the electro-pop which defined the early RY sound. The only vestiges of this which remain are the superficial synth bursts which characterized *Saturdays in Silesia* and *City of Night*. These remaining fragments, served on a bed of

warm conventionality, fall flat.

To top it off, RY's line-up has not yet coalesced into a final product. The credits on *Heredity* are a mish-mash of old and new names. It is difficult to conceive of RY having a consistent, original sound without a solid personnel. Sadly, the album reflects this through a general lack of direction. Production has made the sound more cohesive, and will certainly give RY more popular appeal. But *Heredity* will probably not leave any lasting impressions.

This is very unfortunate. One would love to shower praise on a home-grown act, especially since talent and hard work is evident. But *Heredity* has probably failed to give Rational Youth the break it needs.

Numan changes your mind

by Robert Costain

It hardly seems like six years since Gary Numan first used the synthesizer to express high tech alienation. Numan's approach defined the cold, sterile feeling that came to be associated with synth music, and which became an overused gimmick in less qualified hands. Numan himself verged on popular fame, but never really managed to bring to his music the kind of broad appeal it needed.

Songs like *Are Friends Electric?* and *Cars* were excellent tunes which conveyed Numan's alienation with high tech society,

but they failed to become more than familiar half-hits.

Numan's latest project, a collaboration with Shakatak's Bill Sharpe, has resulted in an EP entitled, *Change Your Mind*. The release features three tracks, two of which are fairly forgettable (maybe because Gary Numan does not perform on them). It is the EP's title track which deserves attention.

Change Your Mind grabs the listener with an infectious synthesized bass which sets down a highly danceable rhythm. Sharpe and Numan have combined their talents to give Numan's high tech iciness a ge-

nuine pop appeal. Numan's whining vocals, which in his older works increased the depressive feel of the music, work in this new song to create a more personable feeling.

It is undoubtedly Sharpe's influence which has created Numan's new-found warmth. While Numan is lyrically as alienated as ever, he is certainly less alienating than he was in his Tubeway Army days.

Change Your Mind may only be one song on a 12" single, but it marks a step by a truly talented artist towards well-deserved success.

Sick of Synth

by Robert Costain

Tired of that electronic whine in your ears? Synthesizers, while they have added extra dimensions of sound possibilities to music, they have also been overused, misused and abused since they became a "standard" instrument about ten years ago.

Because the synth was so badly treated and used in such an uncreative fashion, many newer bands have deliberately avoided electronic instruments. Coupled with a rebirth in traditional folk stylings, this trend has resulted in a large number of interesting young bands who create original sound with conventional arrangements.

Some of the most interesting of these bands hail from the British Isles, where a revival in the Celtic sound has brought success to many. Bands like U2,

Aztec Camera, Big Country, and Simple Minds can attribute at least some of their popularity to the mystical Celtic mood that they have created.

The Pale Fountains (PF) are a British band whose album ...from across the kitchen table follows in the folk tradition of Aztec Camera or the Bluebells. Unfortunately, this new band has failed to create a sound which will sustain any lasting interest.

Led by singer-songwriter-guitarist Mick Head, PF is a group of very competent musicians who have the potential to create very powerful music. The songs on their album hint at great talent, but the band is caught sitting on a fence between folk stylings and a more widely accessible pop sound.

Failing to make a decision between folk or pop, and having done a poor job at reconciling

them into a distinctive format, PF have sadly come up with a wishy-washy sound.

It is sad to sit and listen to a potentially great group whose hesitation in choosing a direction has reduced the impact of their talents to the subliminal level. What makes the result even more unfortunate is that the music's lack of direction swallows up some really interesting lyrics. Had PF relied more on their folk themes, the lyrics would have been much more noticeable. As it stands, the lyrics, like the music, are caught in a state of indecision.

Considering the genuine talent of PF in terms of musicianship and the ability to write well-structured music, one can be optimistic about their future. They may improve with age. Unfortunately, ...from across the kitchen table will probably end up as background music.



East Village artists do it for fashion

by Eugene Balk

The art displayed in New York's East Village galleries has generated such a great amount of interest that it is already being termed a "movement".

Newspapers and art magazines, New York and national, have devoted pages to the new art, and its arrival in Montreal received much attention.

The group of young artists have certainly not suffered. In

an art world which vigorously seeks out the new, graffiti art is now as much a part of the past as the Renaissance. The East Village art is chic, as are the people who go to see it and invariably like it as they would the

newest fashion or discos. And collectors know that these works are probably a good investment, so dealers are able to charge high prices for art by such young artists. Pieces by relative unknowns cost several hundred of dollars.

But what effect has this immediate recognition had on the art? You can try to answer this question yourself by going to the Saidye Bronfman Centre (5178 Chemin de la Côte Ste. Catherine, Metro Côte Ste. Catherine) to see the works of 95 artists representing 11 East Village galleries. Admission is free.

Although this art is often so diverse as to make the title "movement" seem a bit silly, I detect two general trends in the work, both of which I believe are reactions to the acceptance these artists have found.

One trend is the presence of references to previous art movements. Much of this is an incorporation of style or technique...colours of faurism, severe woodcuts of German Expressionism, spontaneous, heavy brushstrokes of abstract expression, etc. In other words, these artists are fresh out of art school. Many of the works even incorporate the content of other art, and the tendency is toward pop art. Images from popular life in the 80's — T.V. antennas, pornographic style pictures, political leaders, scenes of NYC street life are everywhere. This is very similar to the way pop artists incorporated contemporary culture into their work.

These works recall trends in art. But there are even a few pieces that refer back to specific paintings, the most obvious being Mike Bidlo's Pollack, c.a. 1950, simply a simulation of a Jackson Pollack abstract expressionist work. When that movement dominated the art world back in the 50's, Bidlo's painting would make sense. By copying a

Pollack, he would be parodying the individuality so important to abstract expressionism. Pop artists did this quite often in the 60's. But what relevance does Jackson Pollack have today? How can we understand Bidlo's and other's obsession with the past?

First, we must realize how it is important that these artists know about previous art. Because of their knowledge, they understand how different they are from their predecessors. East Village art has never had to prove itself. It has never suffered from truly outraged cities and public. Perhaps we are too jaded to be shocked by anything now. This is the state of the art world. Once, anything new was despised; now it is embraced, which is just as stupid and shows even less integrity.

The new artists are too smart to be flattered by the attention. They are aware that what they create exists in a chic vacuum, similar to high fashion. They know that any statement they make in their art is pointless, for the only people who see the art are the ones who, being intellectuals, already agree with whatever statement is being made.

And so, these very self-conscious artists dwell in the past in an attempt to place themselves in the history of art, to make some sense of their situation. The art that the East Village artists feed on is firmly established in the annals of high art. The new artists, with good reason, are unsure of how they will be evaluated in 10 years.

This related directly to the second trend found in these works — a deep sense of restlessness. If you go to the show, you will notice immediately how much energy is in this art. Loud colours, dramatic viewpoints, swirling, violent brushstrokes, undulating edges on sculpture.

Art in an apartment

by Laura Coramai

If the galleries aren't coming to you and you're not going to the galleries how can an artist get exposure and feedback from the public? The answer to this problem was found by Montreal artist, Adrienne Luce.

She didn't allow herself to get discouraged, but planned and then organised two events which brought her work to the public by bringing them to her apartment.

The twist in her Retrospective Exhibit, held March 2-3 and the Installation/Performance of March 9-10 was that the public not only came to Luce's private apartment to see her work, but they came and experienced it.

Luce, a student in UQAM's programme of Fine Arts, did not restrict herself as an artist while putting together the Retrospective event. Yes, traditional styles of sculpture, print-making, and drawing were important elements of her show, yet the

viewer was not able to approach Luce's exhibit within a traditional gallery-going framework.

In her East-end apartment you had to explore to find the art. Opening kitchen cupboards, unknown doors, peering into corners and going into a closet to find a sculpture teaches you a lot about the artist in relation to her work and the years of hard labour it took to produce it.

We can say it's a women's space. A spiritual experience where we're close to each others bodies. I wanted to destroy the walls between the artist and the viewer, where the viewer is not just a passive spectator who receives the message from the artist but, instead, becomes a participant in the art exhibit. Luce said.

The event invited exploration and criticism on the part of the audience. For instance, as I inspected a sculpture of a miniature house made from bricks, teabags, earth, plaster, and other materials found in our

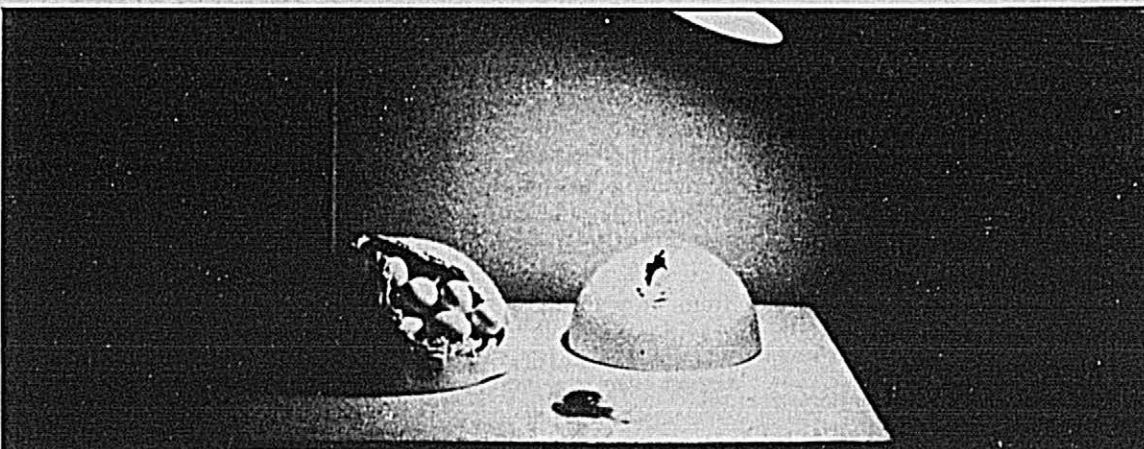
urban environment, I was able to ask her questions and to say how very much the house-sculpture reminded me of a very secret place: a fantasy dreamed up by a little girl.

In one corner of the livingroom I watched a video of an installation she did last fall. In its first stage, the installation took place in Northern Quebec where bathroom sinks were burned in the middle of a forest.

In the second stage, at the UQAM art gallery, the remains of the sinks, after their ritual-like burnings, were displayed as art objects.

"Earth, water, air and fire. I don't have these in their pure form so that's why I use things symbolic of the elements. I also don't have the money so I use what I can find. This, in my view, is very much a woman's reality — using what one has available to create with.

The next time I went to Luce's apartment it was for *The White Death* an installation/perfor-



Peter and the Wolf in the city

by David Martin

The story is Peter & The Wolf. The medium contemporary dance as interpreted by the McGill Contemporary Dance Ensemble with the help of the Players Theatre. Although the music and theme have been significantly modernized in this production subtitled 'An Urban Tale' the dance is by no means outlandish or avant-garde. Conversely the show is a somewhat conservatively literal translation of the classic ballet to our modern world.

Ironically, although the theme produces Peter and his friends as the eventual victors over the dreaded wolves, it is the dance scenes highlighting the wolves, and lesser evils, the cats, that

save Peter and breathe life back into the show.

Peter, played by Matthew Carmody, is a naive young boy about to be swallowed by the evils of urban night life. Wearing white tights and a smile that never ends our Peter looks perfect for the part. Unfortunately, the opening few numbers had none of the enduring charm of his smile. It was not until they dirt of the city oozed out onto the stage (in the form of cats) that the show took hold. Backed by the music of the Bronski Beat, and dressed for the night in a red light district the cats were seamy, sleazy and great. Darker still, the wolves attacked the stage in the next number with a whirl of unleashed energy creating an ominous

presence and full audience attention.

By intermission break Peter and his friends were looking awfully pale and I feared the worst for them upon their return to the stage in the second half.

Happily enough the overall

group effort of the second half hid any individual weaknesses or cases of stage fright that marred the early going. The stage remained continuously active and some excellent dance was exhibited. A superb ending left the audience with a quick reversal of

feeling towards the show and created generally animated spirits all round. But then what could be more uplifting than seeing a underdog come through.

The performances are at 20h00 and continue until Saturday in the Players Theatre.

West African pop in Montreal

by Ken Vandermark

On April 5, at 21h00, Trquen'art Productions is presenting Montreal with Touré Kunda, an African Pop group from Europe. This March, the ensemble (who will be playing at the Spectrum) performed for audiences of 20,000 during their

two concerts in France. Obviously, Touré Kunda has built a reputation on their home continent. Here, however, they are relatively unknown.

Their concert in Montreal is a North American debut, and the starting point of a tour which will extend from Boston to San Francisco. Next Friday's performance at the Spectrum is a significant one and should not be missed. For Touré Kunda, it is the first step into the North American music scene: for their Montreal audience, it is an introduction to this group's mixture of traditional West African rhythms, melodies and more contemporary Pop sounds.

Touré Kunda consists of saxophonists, percussionists, vocalists, guitarists: 16 members in all. Generally, the percussion players give the compositions a polyrhythmic base. Instruments such as the bass and keyboard lay simple, strong melodies (reminiscent of West African tribal music) on top of this foundation. Voices add to these two components, completing harmonizations and enriching the melodic structure of the tunes. Touré Kunda's music ranges from reggae to caribbean to traditional in style, and each feel has a definite African influence.

Though all of the lyrics in their compositions are sung in an African dialect, there is beauty and excitement present in the words even to a listener who does not understand their literal meaning.

Fans of King Sunny Adé should catch this performance at all costs. It will give them a chance to hear another excellent band who performs Popular music with strong African overtones. The same is true for music lovers who enjoy Brian Eno, Talking Heads and Peter Gabriel. African music has influenced all of these artists' work, and this concert will give listeners a chance to see and hear the source of that influence.

Next Friday's performance by Touré Kunda at the Spectrum introduces North America to another new group from the other side of the Atlantic. Their music is much more interesting than the likes of Frankie Goes to Hollywood, and (one would hope) it is much more significant.

Tickets are \$12.50 in advance, \$13.50 the day of the concert. Available at the Spectrum, Ticketron, Dutchy's Records, Bars Le Bruit, Baobab and Keur Samba.

EVENTS

THURSDAY

McGill Student Council Meeting/Interesting discussion of various issues 18h30 Union.

LIFE IS A DREAM today in Morrice Hall Theatre. Come see for yourself — life size puppets, illusion magic, live lute music. Curtain is at 20h00. Tickets are \$3 and \$5, at Sadies Box Office, 392-8926.

Women of Colour meeting today at 16h00 in Room 107/8 Union. Open discussion with special attention to be paid to events for next year.

Poetry Competition sponsored by Censorwatch, the Observer, Scrivener's, closes tomorrow, Friday at 17h00. Submissions c/o Censorwatch at 3480 McTavish. Each person must be accompanied by \$1 and submitted in 3 copies. Dialogue on Ideas — this week's topic: Applied Science and Morality, Friday, March 28, 15h00 3495 Peel, top floor free coffee and donuts.

All Daily Board of Directors there will be a meeting on Today at 18h00 in room

425.

Not far from Bulgatanga, a School of Social work film series presentation. Wilson Hall, room 110 13-14h00.

Contemporary Japan Background of Post-War Development. An informal presentation made by the Japanese Ambassador to Canada, his Excellency Mr. Kiyooki Kikuchi. 13h30 in Leacock Room 424.

Catch the cool cats. Jazz and popular contortions with Dave Johanns; 21h00; Free Admission at The Alley.

Censorwatch elections for Director, Assistant Director and Secretary Treasurer will take place today at 17h30 in room 203, New Chancellor Day Hall. All members may vote.

Caring for the Elderly — what can a family do? Dr. Marcia G. Ory, National Institute on Aging, Washington D.C. 12-13h00 in Redpath Library, room 203. Circle K Meeting, Thursday March 21st, at 19h00 in Union 107-08.

The McGill Film Society presents Duck Soup in Leacock 132 at 20h00.

Department Seminar-Jewish Studies Program presents Prof. Ruth Wisse at 20h00 in Room 102, 3511 Peel.

FRIDAY

McGill Film Society presents The Graduate in Lea 132 at 20h00

Poetry McGill presents the second of 3 readings. This week: Charlotte Hussey, David Manicom, Stephen Brockwell. 20h30 at The Alley, in the Student Union Building.

Poetry McGill: the last in a series of readings by McGill students and staff. This week: James Jervis, Alistair Hight, Howard Tessler. Friday, 20h30 at "The Alley" in the Student Union Building.

Peter and the Wolf: An Urban Tale by the McGill Contemporary Dance Ensemble at 20h00 at Players Theatre through Saturday.

Vigil at the South African Consulate Friday at 15:00 and 17:00. Join the South Africa Committee and others in condemning Apartheid. Meet in Union Building Lobby at 14:30. Vigil sponsored by the National Black Coalition of Canada. For more info. call 392-8941 or 286-9913.

Alliance Coffee House Newman Centre. Bring a friend and an opinion. All enthusiastically welcomed.

Food and Nutrition in Uganda R.W. Roundy, MacDonald Harrington Building Seminar Room C103E.

John Harracks and the Sundance Troupe 1-3 pm. In Gerts: Free admission.

Shaping Culture a speech by Susan Crean at John Abbott College, Penfield 204, 20h00 at Ste-Anne-de-Bellevue.

SATURDAY

Come Protest Against Massacres in South Africa — organized protest March starting at the park at Atwater and Ste. Catherine's at 11:00 am. This march sponsored by:

- Negro Community Centre
- Centre for Developing Area Studies.
- McGill South Africa Committee
- Many other organizations

PROTEST RACISM and VIOLENCE UNDER APARTHEID.

MFS presents CASABLANCA in Leacock 132 at 20h00.

f3 Fundraiser for Crockery T.V. show at Brasserie Beaver Hall 1093 Beaver Hall, Saturday April 6th 20h30 Tickets \$5.00 and \$7.50 available at Phantasmagoria and Sadie's.

Life is A Dream today in Morrice Hall Theatre. Tickets are \$3 and \$5. 50 cent special for McGill students 1 pm Matinee only.

SUNDAY

McGill Film Society's EXECUTIVE ELECTIONS Molson Hall Common Room at 15h00.

1985 SUMMER SESSION QUESTIONNAIRE

In order to help us provide better service to our student population, we would appreciate your taking some time to answer the few questions below.

1) Program: ☐ McGill, Faculty ☐ Department _____
Year U1 ☐ U2 ☐ U3 ☐ or _____
☐ Special
☐ Visiting (from another university)

2) Have you ever attended McGill Summer Session before?

☐ Yes, ☐ No.

3) Why do you plan to take 1985 Summer Session courses? (check one):

☐ To lighten load ☐ General interest
☐ To speed up graduation ☐ Other _____
☐ Course not available in regular session

4) When did you decide to attend Summer Session?

☐ Well in advance (before February); ☐ Closer to the start. ☐ Not at all

5) If you decide not to take Summer Session courses at McGill please indicate why: (check one).

☐ No appropriate courses being offered ☐ Courses offered at inappropriate times
☐ A job opportunity came up ☐ Other _____

6) Are you satisfied with the course selection listed in this announcement?

☐ Yes, ☐ No ☐ Moderately

7) What other courses would you like more of in the Summer Session? (You may check more than one.)

☐ General interest ☐ Introductory courses
☐ Specific course(s) _____ ☐ Advanced courses
☐ Variety ☐ Graduate level courses

8) When do you find Summer Session courses most convenient? (You may check more than one.)

☐ During the day ☐ In the early summer (May/June)
☐ During the evening ☐ In the later summer (July/August)

(Please complete this form and return it to the Summer Session office, room 105, F. Cyril James Building.)

...art in apartment

continued from page 7

mance. Domestic items such as tea bags, cigarette butts, ice cubes, women's shoes, and so forth were transformed into a landscape representative of Luce's inner world. Even in the bathroom photo prints of Luce herself were developing in the sink.

For almost an hour the audience followed Luce and Marie-Josée Tremblay (also at UQAM) about the apartment, playing with clay and painting it on the walls, watching a video of a similar event in Tremblay's apartment and even getting videotaped ourselves. At the performance's end, the audience was able to watch the video of to see how they reacted when they first entered.

There were a lot of subtle messages being played with. Luce began the performance from a cupboard under her kitchen sink. This dramatised the feelings of isolation and confinement that women have experienced in their own kitchens for centuries. In order to get her it was necessary for one of the

audience to search for Luce, with a flash light, and then pull her out from the "safety" of her hiding place.

Again, like in the "Retrospective" show, the elements of nature were strong elements of this event. Lucy pointed out why she had tea bags and laundry lines all over: "Tea bags come from the earth. It is our culture, as an urban society, to package nature." She said that in exploring her connections to nature, she is going back to the female culture.

In May, at the *Theatre Experimental des Femmes*, Luce will continue to work with the same themes, doing another installation with her sculptures. This will be part of a larger event that will exhibit sculpture, paintings and other two dimensional works by several Montréal artists.

The future, as far as I can see, is a good one for Luce as an artist. Her ability to incorporate the creative act with the act of getting exposure is in itself a talent that deserves recognition.

continued from page 8

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361 — ARTICLES FOR SALE

Radio Shack Model 4 (2 drive) 128K computer and DMP 200 printer. Software: Scripsit, PFS-file, and Multiplan. Total package \$2700. Mike, 861-1407 during afternoons.

Queen size futon, \$109, single mattress and boxspring, \$80; recliner, \$20. 286-0756. FREE SUMMER STORAGE.

Good-as-new gas stove looking for new owner. If you'll move it, it's yours for \$100. Please call Julie or Annie at 845-8303.

Alarm clock radio cassette player. New. \$55. Call 392-8380. Stella.

Pants, pants, pants. Italian army \$12.95; Canadian army \$30; bush pants \$14.95; Camouflage \$35; US airforce \$29.95; Rain pant \$14.95; etc. EXXA 1477 Mansfield.

Trench coats US army \$40; Wool gabardine trench with lining \$45; used leather jackets, combat pants \$30; EXXA Military Surplus 1477 Mansfield. (near Simpson)

363 — TO GIVE AWAY

Friendly, white, male cat needs a good home (urgently!) Please call: 288-9307.

372 — LOST & FOUND

LOST: 1 gold bracelet in area of McIntyre. Reward offered. Please call 286-1036. Heather.

374 — PERSONAL

JOIN THE DAILY. Join The Daily, Join The Daily, Join The Daily, Join The Daily, Join The Daily. Watch for notices about recruitment meetings and/or come by Union B-03 some afternoon. You may surprise yourself.

Then again, you may be appalled.

Happy Birthday my sweet. Always be happy. I love you. XX.

Attention cat lovers! Beautiful beige/black/white one year-old tabby is looking for a new home. Owner is leaving Montreal. Call 845-4868.

383 — LESSONS OFFERED

FLUTE LESSONS/Cours de flûte traversière. Theory/rhythm, beginners or advanced. Call Allan Laforest 388-5164, 5pm-8pm.

Student from France with experience offering French grammar lessons and/or conversation. \$10/hr. Call Christian 932-5089.

385 — NOTICES

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OVERSEAS MOVERS can provide free estimates for Freight and Export Packing. MARINE FORWARDING INC 286-9614. Fred Ivimey.

Call for Nominations: Elections to be held at PGSS Council, April 3, 6:30 pm, Thomson House, for Students' Council Representative. —Secretary, PGSS.

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classifieds
continued from page 5

Call for Nominations: Elections to be held at PGSS Council, April 3, 6:30 pm, Thomson House, for Graduate Faculty Executive Representative. —Secretary, PGSS.

Scavenger Hunt — 4th Annual Inter-Collegiate. Friday, March 29th, 12 noon to 4 pm, Union 108. First Prize: \$120. Lots of other prizes. To enter, pick up info at Students' Society Office, Union 105, 392-8922.

Attention Women: Ste-Anne de Bellevue Rugby Club invites you to play rugby with them this summer. Previous experience not necessary. Involves team spirit and travel.

Contact Anne at 457-5757.

The ending hunger briefing. Time: 2-5 pm, Date: 2 April '85 (Tuesday). Place: McConnell Eng. Bldg Room 1. The end of starvation is possible.

LAST DETOUR TONIGHT. Your last chance to party or Thursday night. Brown cows \$1.50. Happy hour 10-11, beer 75c. Top of University St. Don't miss it!

392 — PARKING SPACES

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APPLICATIONS ARE BEING CALLED FOR THE FOLLOWING PROGRAM BOARD POSITIONS:

Chairman of Concerts Committee

The student holding this position shall organize concerts, dances, and comedy events.

Chairman of Speakers Committee

The Chairman of Speakers Committee shall organize activities such as guest speakers, daytime lecture series, seminars and conferences.

Chairman of Performing Arts Committee

The student holding this position shall organize events such as classical concerts, dance performances and theatrical shows.

Chairman of Alternative Programs Committee

The Chairman shall organize activities such as games, contests, and tournaments plus events which do not fall under the purview of the three chairmen above. Special emphasis will be placed on day-time events.

Note: All of the above positions are considered voluntary. Joint applications will be entertained from not more than 2 persons for any one position.

Chairman of the Welcome Week Committee

The Welcome Week Chairman will chair a large committee of event co-ordinators. He/she will ensure that all activities planned for Welcome Week are properly organized and encourage maximum participation by McGill students, especially those students attending McGill for the first time.

Chairman of Winter Carnival Committee

The student holding this position will be in charge of organizing the six festival days in February 1986. Creative ideas for new Carnival events will be encouraged. As with the Welcome Week, the Carnival Chairman will oversee a large committee of event co-ordinators.

Committee Membership

Enthusiastic and hardworking students are needed to assist the six chairmen in the organizing of these individual respective programs. Experienced students are required to fulfill the role of Vice-Chairman (Finance) and Vice-Chairman (Publicity) for each of the six committees. Committee members will be selected by the respective chairmen.

Deadline is no later than Thursday March 28th 1985 at 4:30 pm

General application forms are available at the Students' Society General Office, Union 105, 3480 McTavish St., at Sadie's II in McConnell Engineering, and in Chancellor Day Hall at the SAO and LSA Offices. Completed applications must be submitted to Leslie Copeland, Operations Secretary, Students' Society Office.

Yat K. Lo
Chairman — Nominating Committee

..Art in an flat

continued from page 7

These artists are aware of and disturbed by their precarious situation in the history of art.

Restlessness is the mildest reaction. For some artists the response is violence. Prison rapes, a transvestite with a cross burnt into his chest, a man, faceless and nude, bound in electrical tape are among many hyper-violent images.

Finally, (and in a way the most poignant response), a few artists go beyond violence into the self-destructive. One painting proclaims in billboard style I AM THE ANTI-CHIC...DESTROYER OF FASHION, and so on. With its \$3,000 price tag, this painting is the embodiment of the chic and fashionable. I am assuming the artist is aware of this inherent irony; if he isn't, his work is a bit pathetic.

The most blatantly self-destructive art is easily by a man named Stellare, who hangs himself from the ceiling with hooks that go through his skin (sorry folks, they only have photographs of it at the Centre). Decide for yourself where arts ends and psychosis begins, or if the two are mutually exclusive — the point is that Stellare best expresses the extent of this frustration in East Village art and the sad situation of the art world today.

ParadePlastic on Parade Plastic on Parade

THURSDAY
Staff meeting
15h00, Room B-03

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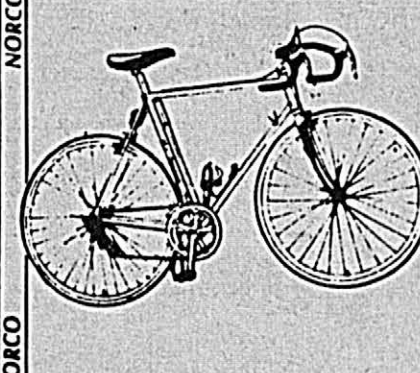
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